

EDITORIAL NOTES.

One of the commonly neglected parts of a pupil's education is cultivation of the imagination. With all pieces of a romantic nature, the teacher and pupil should try to work out a story for it as a description of it, purely imaginative, of course. In many pieces the title will give a hint. The advantages of such a course of procedure are many. It invests the piece with life, and makes it doubly interesting to the pupil, and helps him to play with a better expression. Poets and musicians need to cultivate their imagination to a high degree. A musician should be a frequent, if not a constant, reader of poetry, for the sake of general culture, as well as the development of a refined imagination.

Harriet Martineau says of the faculty of imagination: "It has produced the greatest benefit to the human race that has ever enjoyed. The highest order of men who have lived are those in whom the power of imagination has been the strongest, the most disciplined, and the most elevated. The noblest gifts that have been given to man are the ideas which have proceeded from such men." To which may be added the following from William G. Wright: "Give rein to the feelings and to the poetic fancy, and make the instrument a medium for the soul's impulses."

Much has been said about explanations that do not explain, and illustrations that do not illustrate. A characteristic of the successful teacher is that he explains that part of a subject which is a key to the matter under consideration, and explains it so that it will throw light upon the whole, and this is never just the same for all pupils. Explanations and illustrations should be given to illustrate the principles and general facts showing how such or like passages are to be played, and not explaining how that passage before the pupil has to be done, merely, but as above said, make an explanation that will apply to all similar difficulties. A recent writer puts this tersely, as follows: "The main function of study is to find the central and vitalizing point of any subject; to group about that whatever belongs to it; to discriminate between the important and important, to rightly adjust the parts; to place them in natural relations; and to give each the prominence it deserves."

It is said that a Bishop remarked of his clergy that "too many of them aimed at nothing and always hit the mark." We have always been advised to "aim high," but there needs to be something definite to aim at. The pupil should, with the teacher's help, find or decide what he can do, and what he wishes to do, and then make circumstances bend to his wishes, and not allow himself to be bent or turned aside by circumstances. One thing that teachers and students need to give their attention more particularly to, is the necessity of more perfect ideals. It is as easy to work near an artist's conception of how a passage must be rendered, or a hit of technique performed, as it is to closely imitate the rendition of some hanger. Here it may be noted that a really good teacher is of great value, and is one of the principal reasons why the student should only be under the instruction of a first class master. The Marquis of Salisbury said: "If we seek moderation, we shall reap a harvest of moderation in years to come." And hence the often repeated advice: "Additions given by great artists make us feel as if we would give anything to be able to do so well, while if we acknowledge the truth regarding ourselves, we are not willing to hold ourselves up to the perfect accuracy of practice and exactness in detail which such fine playing demands. It is a well-known fact that advancement in music is founded upon

habit. The habit of playing everything absolutely perfect is a necessity to the artist."

One of the most encouraging signs of the advancement of musical art in our country, is the increased interest taken by teachers and the general public in the better teaching of beginners. Thousands of the readers of *THE ETUDE*, no doubt, feel the detriment of poor instruction that they received as beginners. All teachers of advanced pupils are constantly undoing what some previous teacher has labored to accomplish. It should be part of the work of every progressive teacher, to interest his community in this subject of better foundational teaching.

If music teachers were asked what one thing gave them the most annoyance in their professional work, no doubt it would be universally said, The pupil's expression of dislike to the pieces given. Music of the higher and better qualities seldom is interesting at the first hearing. The mere playing of its notes in time produces no pleasurable effect. The piece expresses nothing until it has been worked up as an artist would perfect it. Pupils should not allow themselves to become prejudiced against a piece until they can not play it in time, but have studied its phrasing, and applied to it the correct kinds of touch and dynamics. It seems that this subject is one that the music teachers of ancient times found some difficulty with. For Plato says: "Those who seek for the best kind of song and music ought not to seek for that which is pleasant, but for that which is true."

The sculptor can make a statue of beauty only as he has the ideal in mind. This is no less true in the performance of music. And as we cannot explain a thing we do not understand, neither can we express what we do not feel. After the piece is learned well enough to present no further mechanical difficulties, then comes what is its real study. Technical ability to render it upon an instrument is valueless, unless the music is performed with an effective expression.

Pope said, "A man should never be ashamed to say he has been in the wrong, which is but saying in other words, that he is wiser to-day than he was yesterday." Pupils can profit by this, if they will try as hard to get at the exact truth, and to a clear understanding of the matter in hand, as they do, to try to justify their blunders. They should remember that Napoleon Bonaparte says, "The true victories, and the only ones which we need never lament, are those won over the dominion of ignorance."

Liszt, with all his greatness as a pianist, seems to me to have had an injurious influence upon piano-playing; his imitators have been more successful in copying his extravagances than in imitating his excellence. Fine legato playing, the sliding quality it begets in the performer, makes the most enduring impression upon the listener, and the time must come when the principles laid down by the old pianist, and culminating in the perfectly finished performance of Thalberg, shall be fully recognized in our musical instruction.

The example of a teacher who is also a good pianist cannot be valued too highly. It is the basis of the future development of the pupil; if possessed of talent, individuality will assert itself, and this is the greatest objective point of all performance, and the means by which music reaches the heart of the listener.—C. H. Jarvis.

A RESPONSIBILITY UPON MUSICIANS.—One of the world's great poets, Schiller,—said, "Where and whenever art deteriorates, it is always the fault of the artists." We are very apt, and no student of art ought to be without this truth before us, and to remember—Where and whenever art deteriorates, it is always the fault of the artists. The masses, as such, do not know the difference between good and bad art. They only know what tickles their fancy. But there is born within thousands and thousands of those that constitute what we call "the masses," a desire to know, and they are up to those who do know for light, that they may also see.—Mr. Henschel.

HELPS AND HINTS.

KNOWLEDGE is the means appointed to nourish the flames of inspiration in the artist's breast.—Wagner.

Don't fret over the notion that your teacher is giving music that is not hard enough. If you learn to play a piece really perfect and with good expression, it will be hard enough.

Any of the great compositions one may make a study of; hit to play such a piece—no, that is the work of a lifetime.—Hensel.

The pianoforte is so useful, not only in itself, but also for the sake of accompanying, that those who can use it freely find it very convenient.

It is to be feared that most young people who drop their playing for the sake of singing, do so more from laziness than really in the interest of their voice.

Moreover, the voice falls sooner or later, whereas the facility and talent acquired for playing lasts, and is a source of much pleasure and usefulness to one's self and others.—Christie Nilsson.

One way of stirring the pupil's taste on the road to enjoyment of classical music is to select in the beginning those that have the least to commend. The first is *Le Pèrre*. Many teachers object to connecting "fairy tales," as they call them, and indulging in metaphors, saying that the music will speak for itself if worth anything. If music appeals to the emotions *through the judgment*, as is said, does it not follow that the judgment must be cultivated and guided? Unerring judgment is not instinctive, but by means.

Amidst all the mass of work which is necessary to complete the education of a piano student, there is one writer whose works should form part of the daily study of every earnest student of the piano through every stage of his progress, and he is John Sebastian Bach, to whom, as Schumann says, music owes as great a debt as any religion for its future. The influence he exerts is invaluable. No one who studies his works thoroughly can fail to have a sound, healthy taste and judgment, and a full, round, and sympathetic touch and technique upon the piano.—C. H. Jarvis.

Teachers find pupils who are careless or negligent in their work, and instead of stirring them up and keeping at them until they get these pupils to understand that they expect and demand more thorough work from them, after a few mild reproaches and remonstrances they apathetically settle back and allow them to do as they please. Such a course will prove ruinous to the reputation of the teacher. If a pupil cannot be brought into doing good, thorough work, refuse to give him lessons. You may lose a few pupils and a few dollars for the time being, but such a course, the reputation you will save and make by such treatment will pay with compound interest in future days.—Musical Messenger.

IS IT TASTE OR TOLERANCE? Tell me, is it taste or tolerance that makes this young woman an art amateur? She needs to do nothing, because it happens to be her misfortune to be wealthy. To pass the time she is required to study two languages, devote a morning every week to painting, and two hours a week to instruction in music, besides following other employments that, in her life, fill rather the niche of fashion than vice. She does nothing well in any of these subjects; speaks with a slur about the noblest music that can be put before her if her technique happens to fall short of performing it, which it invariably does. Any five or more lessons she receives, she puts off when, and as frequently as may be desirable if a trifling event requires it; she is infinitely above anything that may be taught her, and regards the whole circle of her enforced activity either as a bore or with the complacency of the king who notices that the fool is present. Nothing can reach the real personality in her, hence she always remains neutral and without influence, and is content to be exerted beyond that of making matters as comfortable as can be for her. She buys that consideration and naturally expects to get it. This is drawn from life, and it is not her fault altogether that she is what she is.—Thomas Tappan.

TWO AGAINST THREE.

BY EDWARD BAXTER PERRY.

In a recent number of THE ETUDE I noticed an answer to the old and much vexed question, "How to play correctly, two notes against three." With all respect and deference to the writer it seems to me he was rather unnecessarily severe upon the innocent interrogator; and that his answer, while comprehensive and perfectly intelligible to trained musicians, was hardly clear enough, without supplementary illustration, to be of practical use to just those most in need of help.

I have a sufficiently vivid memory of my own first grapple with this vexatious rhythmic puzzle to feel a strong sympathy for every student, hanged for the first time in its exasperating mazes. I recall an hour on my ninth birthday, when I sat at the piano vainly endeavoring to fit together two parts which apparently were never intended to match, and which, no matter how I put them, would not come out even. I had received no aid from my teacher but the vague general admonition to play each hand smoothly and strictly in time, without regard to the other, and I was assured that they would go together all right.

Many students will sympathize with the feeling, and most teachers will recall a somewhat similar one from their early student days.

There may be musicians who never found the slightest difficulty in mastering this rhythm, who naturally and intuitively grasped it without effort from the first; but I think such instances are rare, and certainly such a man is not the person to help pupils in perplexity on this point, as he would wholly fail to comprehend their difficulty, and thus be the less able to lead the way to its solution.

It may or may not be pardonable vanity to think, as I still do, that my own dilemma was less my fault than that of the teacher; nor am I willing to admit that an instructor is justified in feeling vexation, or even boredom, at being obliged to explain in detail a point which seems perfectly plain and easy to himself, and has been carefully and repeatedly explained to a host of others on previous occasions. That is just what he is there for. If the point were not one thoroughly mastered and exhausted, he would hardly be fitted to be a teacher, and would moreover, in that case, derive interest and benefit from considering it, and so ought to pay the pupil for the pleasure and profit to himself. It is only when we give our time and attention to what is not for our own enjoyment or advantage—for the benefit of others—that custom warrants us in taking their measure.

Furthermore, a difficulty is of no less magnitude to each new student because it has already been mastered by hundreds before him. It is as intricate and mysterious to him when approaching it for the first time, in darkness and ignorance, as if it were one of the yet unsolved problems of the universe.

Fancy a ferryman from the other side of a treacherous stream abusing you for stupidity because you have not yet crossed, simply because he has successfully ferried over some scores of others who arrived before you. Every child must learn to walk with the same slow, stumbling difficulty as if the race had not been producing countless amateur and professional pedestrians for unnumbered generations; and in spite of all that is said regarding heredity, I doubt whether a child of seven years in 1890 will unravel a knotty rhythmic problem any more easily or quickly than the seven-year-olds who wrestled with them on the spinnet before the days of Bach.

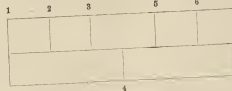
Fortunately, there is a very simple method of removing the particular modern stumbling block to which this paper refers from the path of the musical child, or at least of showing him an easy way round it. The rhythmic combination of three notes with two or four is not at all, as at first appears, an arbitrary and incongruous union of independent and irrelevant elements, but a fine and very effective, though subtle, subdivision of the time, in which the mutual relation and correspondence of the parts are maintained with absolute and delicate nicety,

and which is susceptible of exact mathematical analysis, as much as the more common forms of triplet or syncopation. It is simply one of the many metrical devices for securing that fundamental element of the beautiful variety in unity. When clearly grasped, the difficulties of this rhythmic effect for both performer and listener disappear forever. The sense of obscurity and confusion vanishes, and the exquisite symmetry and perfect inter-dependence of all parts of the design stand forth distinct, as when the mists of morning suddenly lift from some elaborate mosque or many-towered pavilion of ancient Moorish handiwork.

Try this simple spell to conjure away the fog. I do not claim it as original, and it may be more generally familiar than I think; but it will probably be new to some, and, at all events, it will work.

Subdivide the time, so that each note struck will occupy one or more full beats instead of a fraction of a beat, being careful to maintain the same relative value of the notes. Then count and play, allowing to each of the notes its due proportion of beats. The number of beats to be counted to a measure will be found to be always the least common multiple of the number of notes in the groups.

For example: A triplet of quarters against two even quarters. Here we have three notes in one group and two in the other, hence we must count six, as six is the least common multiple of two and three; and to maintain the relative value of the notes we must consider it as six-eighths time thus:—



The lower half of the diagram showing the division of two, the upper half into three.

Think of the passage, or, if necessary, write it out, in this new time. Each of the triplet notes must occupy just one-third of the measure, that is, two-eighths; each of the even quarters one-half the measure, that is, three-eighths.

Now count and play. The hands strike together of course on one, on three comes the second of the triplets, on four the second of the even notes, on five the last of the triplets, while with both hands begin again on one of the next measure.

After a little practice it is only necessary to remember and feel that the second of the even notes comes just half way between the second and third of the triplets, and in a short time this form of rhythmic division becomes as natural as any other.

Three against four is harder, but only because the figures employed must necessarily be larger. In this case twelve beats must be counted to the measure, as twelve is the least common multiple of three and four; and the passage must be written in sixteens or thirty-seconds, according to whether the even notes in the original were eighth or sixteenth notes. Each of the four notes will occupy three beats, and each of the three four beats of the new measure. At a slow tempo even this division can be accurately counted, and it is practically the same as two against three, except that the even notes are divided into two, their relation to the triplets remaining the same.

In a passage written in groups of six notes against four, twelve beats must also be counted to the measure, according to rule; or, if preferred, the phrase may be regarded, as made up of double the number of groups of three against two, and six be counted, which, of course, would not alter the time, and is simpler.

If a cord be stretched tight enough to give out a tone, it will vibrate in sympathy when the same tone is given out by the voice or an instrument. When in our minds there is a refined and perfect musical image of the passage under the fingers, the instrument can be made to reproduce that image, as the string reproduced the vibrations conveyed to it from the sounding tone.

CULTIVATE THE HEARING.*

BY A. J. GOODRIE.

No musician who has given thought to the matter will dispute that all effects of melody, harmony and rhythm must be referred to the auricular faculties. No one, therefore, can afford to ignore the sole arbiter of music—the sense of hearing. Yet how much of a symphony do we average concert-goers comprehend? What phony do they tell you after listening to an overture, concerto or symphonic poem? Scarcely more than a child would discover in a kaleidoscope. They mistake extraneous embellishment for melodic motives, outline for delineation, the frame for the picture. This, I believe, is sufficient proof that auricular training has been neglected.

If we consider this subject merely in reference to piano playing it will be found an important assistant. Young pianists who produce from their instruments a harsh, unmusical tone, do not realize that the only safeguard against bad playing is the very root of the matter, the sense of hearing. They would soon remedy their defects of touch. In fact, nothing but a cultivated ear can properly regulate and adjust all the niceties of piano playing—tone quality, phrasing, and the details of touch.

The next question is: How may the art of listening be cultivated? It seems to me that we should first recognize that music is an inviolable agency. The organ of sight should be excluded as something extraneous to the art of listening.

With classes in auricular analysis I have been in the habit of reversing the position of the piano, so that the pupils could not observe the keyboard, the printed music, nor the mechanical operations connected with music. This seems to be the quickest way of cultivating and sharpening the hearing faculties. The phenomena of sound and the fundamental principles of our system of tonality may then be explained.

Every subject for instruction should necessarily be systematized. In addition to the importance of a systematized course of retraining, I should mention the importance of analysis, that is, theoretical information concerning musical form and construction, and the light which this information—minute analysis—throws upon practical performance.

As teachers who know that information is comparatively valueless unless it can be applied to the practice or the understanding of music. I am none the wiser for having read that "Pan invented the pipe." But if I can recognize, either by sight or by sound, an antiphonal passage, an echo, anticipation, extended period, counter-theme, or engaging, I have a clue to the composer's thought and intention.

We can analyze the works of illustrious composers, and present the several materials of which a composition is constructed. But as the mystic soul-language we know very little about it. Yet who can dispute that the art of music will eventually become the means of restoring reason, of putting in operation the dormant faculties of mind, the sense of color and of touch, and of regulating disordered nerves and unruly passions.

Recent experiments upon the sick have been made, and though the results were not wholly satisfactory, they will in time become so. I believe this as firmly as I believe in the actuality of vital existence.

It will appear that a systemized course of auricular exercises carries with it a considerable amount of theoretical and analytical knowledge that may be directly applied to the interpretation of vocal and instrumental music. For the listener cannot be expected to follow the course of a polyphonic composition until the principles of harmonic construction and the development have been elucidated. So it is with regard to the numerous analytical details. These must first be understood theoretically before the ear can be trained to detect and appreciate them.

I believe a course in auricular training should accompany all serious music study. Indeed, such a course ought to be considered indispensable and obligatory, for without cultivated ears all musical accomplishments are nullified and rendered comparatively inoperative.

—Music should be made an elective, a fit substitute for any other study. There are college professors who claim that music is an easy study, and not an equivalent of others found in the curriculum. Let me invite you to try this study, take up music as an art and as a science, and in a year's time you will acknowledge that there is not a branch now taught in a university, metaphysics excepted, that presents more peculiar difficulties, that needs longer time for complete mastery, than the subjects of harmony, counterpoint and musical composition.

—Mrs.

* Extracts from a paper read at the M. T. N. A., at Cleveland, O., July 4, 1902.

ANTON RUBINSTEIN'S CYCLOUS OF SEVEN PIANO RECITALES.

ARRANGED, WITH HISTORICAL AND EXPLANATORY NOTES, BY WILLIAM TAPPET.

TRANSLATED BY KELLIE C. STROCK.

I.
THE PIANO.

The piano originated from various early experiments during a long period it gained in importance, and finally secured the sovereign position which it holds today. It has supplanted all other fashionable instruments, and come forth out of the struggle for existence as supreme victor.

Two ancestors are to be considered, if one were to trace the history of the modern pianoforte back to earliest beginnings; the Monochord (one-stringed) which was used in the cloisters by the singing teachers and theorists, and the old many-stringed Psalterium, legitimate descendant of which is the Cembalo of Gypsies. The keys were taken from the organ. The first organ was built in 812, in Aix-la-Chapelle, after a model brought from the land of the East.

From the Monochords were developed the Clavichord from the Cembalo the Clavicembalo. The former seems to have been first used as musical instruments by jugglers or minstrels—the joking, trick-playing acrobats of the Troubadours. As "Monochords" they appear in two documents from the beginning of the 11th century (1115). In a poem by the king of Navarre (1290) several musical instruments are mentioned, the piano is not among them. On the other hand Boecaccio, in his "Decameron," (1348) speaks of several places of the Cembalo, and from the connection it is evident that the same was used to accompany the voice in singing. In the 14th century, the most important changes and improvements must have been invented, for the Minne rales of Eberhard Cernus from Minden (1404) distinguished three different kinds of Monochord, Clavichord and Clavicembalo. The "Clavichord" weak in tone to be sure, but capable of fine shading, and, besides this, possessing some advantageous qualities peculiar to it alone (the "Tremolo" especially extolled), held its own until the 19th century. From the Clavicembalo was developed the sounding, loud-toned "Kieffliffel" (Harpischord) which played an important rôle in chamber music up to the preceding century. That which distinguished both instruments was combined in the "Pianoforte" (or Fortepiano), so called because one could play both soft and loud upon it.

Three nations contend for the important invention of this instrument, without which the largest and most valuable part of our piano literature would have been altogether lacking. The Italians boast of their Cristofori (1711) as the inventor of the hammer mechanism to which we are indebted for the most important progress and achievements. The Germans claim to Schröter, afterwards organist at Nordhausen, discredited quite independently the "hammer-piano" about 1717, without knowing in the least of the Italian attempts. The French enter the lists with their Marais, in 1716, presented before the Paris Academy, views concerning the hammer-piano. Idle is the story today. Let us rejoice in the possession and the fruits which have sprung for us out of these first germs.

The Pianoforte, in spite of its obvious advantages, had, nevertheless, to struggle with the might of the Clavichord; what might not be brought to life with volume of sounds, with such wealth of tone color! With the invention and introduction of a new instrument, a peculiar difficulty presents itself; viz., a lac music suited and adapted to the character of the composer. The innovator must, for the first, con-

IN TRAUTER STUNDE. (LOVER'S TRYST.) (ROMANCE.)

B. Cecil Klein.

Andante con moto.

First system of musical notation for 'In Trauter Stunde'. It features a treble and bass staff in 6/8 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). There are fingerings and slurs indicated throughout the piece.

Con semplicità e tenerezza

Second system of musical notation. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'dolce' (sweet). The notation includes fingerings and slurs.

un poco riten.

Third system of musical notation. The tempo is 'Andante con moto.' and the dynamics are 'mf' (mezzo-forte) and 'pp' (pianissimo). The notation includes fingerings and slurs.

a tempo

Fourth system of musical notation. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The notation includes fingerings and slurs.

* The 1st movement must be taken very slowly and with deep feeling; the 2^d movement only a very little quicker.

Copyright 1892 by Theo. Presser.

First system of musical notation on the second page. It features a treble and bass staff in 6/8 time. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'p' (piano). There are fingerings and slurs indicated throughout the piece.

Second system of musical notation on the second page. It features a treble and bass staff in 6/8 time. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'p' (piano). There are fingerings and slurs indicated throughout the piece.

stacc.

Third system of musical notation on the second page. It features a treble and bass staff in 6/8 time. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'p' (piano). There are fingerings and slurs indicated throughout the piece.

(Scintillante)

Fourth system of musical notation on the second page. It features a treble and bass staff in 6/8 time. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'p' (piano). There are fingerings and slurs indicated throughout the piece.

piu mosso

Fifth system of musical notation on the second page. It features a treble and bass staff in 6/8 time. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'p' (piano). There are fingerings and slurs indicated throughout the piece.

In trauter Stunde - 5.

(Scintill.)

brill.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line. Dynamics: *p*. Tempo: *Scintill.* and *brill.*

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *p*, *mf*. Tempo: *poco rall.*, *tempo*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *p*, *mf*, *cres.*, *cen.*. Tempo: *stacc.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *mp*, *mf*. Tempo: *riten. molto*, *tempo*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *mp*, *mf*. Tempo: *riten.*, *piu mosso e rubando*.

In trauter Stunde - 5.

First system of musical notation on the right page. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *p*.

Second system of musical notation on the right page. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *p*.

Third system of musical notation on the right page. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *p*.

Fourth system of musical notation on the right page. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *mp*.

Fifth system of musical notation on the right page. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *mp*. Tempo: *tempo*.

In trauter Stunde - 5.

Musical score for piano, consisting of five systems of staves. The key signature is one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings.

Dynamics and markings include: *mp*, *mf*, *cres.*, *cen.*, *do*, *(s.f.)*, *poco ritard.*, *poco rall.*, *tempo I.*, *cresc.*, *mf*, *dim.*, *rall.*, *p*, *Lento.*, *pp*.

The score features complex rhythmic patterns, including triplets and slurs, and concludes with a final chord marked *pp*.

In trauer Stunde - 5.

REM

Ad

Piano.

Partial view of a piano score on the right page, showing staves with musical notation and dynamics.

Dynamics and markings include: *mf*, *dim.*, *rall.*, *p*.

Musical score for "Remembrance of Carlsbad, 3". The score is written for piano and features a variety of musical notations including dynamics (*f*, *p*, *mf*, *dim.*, *rit.*, *a tempo*), articulation (accents, slurs), and fingerings (e.g., 1, 2, 3, 4, 5). The piece includes several trills marked with "Ca." and asterisks. The notation is in a key with one flat (B-flat) and a 2/4 time signature.

Remembrance of Carlsbad, 3

Continuation of the musical score for "Remembrance of Carlsbad, 3". This section includes further musical notation with dynamics (*mf*), articulation, and trills marked with "Ca." and asterisks. The notation continues in the same key and time signature as the previous section.

Remembrance of Carlsbad, 3

REMEMBRANCE.

RIMEMBRANZA.

Fingered by H. A. Clarke.

A. CIPOLLONE, Op. 524.

Andante Sostenuto.

The image displays a page from a musical score for 'The Swan' by H. A. Clarke. The score is written for piano and voice, with the piano part in the lower staves and the voice part in the upper staves. The tempo is marked 'Andante Sostenuto.' and the key signature is B-flat major (two flats). The score is divided into several systems, each with a piano part and a voice part. The piano part features complex arpeggiated figures and chords, while the voice part consists of a single melodic line. Dynamics include *f* (forte), *pp* (pianissimo), *sf* (sforzando), *mf* (mezzo-forte), and *p* (piano). The score includes various musical notations such as slurs, ties, and fingerings. The tempo changes to 'a tempo. espress.' in the third system. The score is signed 'H. A. Clarke.' at the bottom right.

Fingered by H. A. Clarke.

Andante Sostenuto.

f R.H. *p* L.H. *f* R.H. *p* L.H.

pp *f* *a tempo. espress.* *p*

sf *mf* *sf*

f *con anima.*

H. A. Clarke.

A. Raise the arm - before the C.

Remembrance.
A. Light wrist touch.
B. Sostenuato touch-i-e rail
C. Hold the melody firm

Remembrance.
A. Light wrist touch.
B. Sostenuato touch-i-e rail.
C. Hold the melody firm.

A. Light wrist touch.

B. Sostenuto touch-i-e rail

C. Hold the melody firm

mf
rinfor.
f
p
pp
mf

Remembrance.

mf
f

Remembrance.

espress.

mf

f

mf

ff

f

f

p

Remembrance.

mf

8

8

8

8

Remembrance

The musical score consists of four systems of piano exercises. Each system has a treble and bass staff. The first system includes a *soave.* marking. The second system has a *p* marking. The third system has a *pp* marking. The fourth system includes *pp*, *rall.*, and *morendo.* markings. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

Remembrance.

LETTERS TO TEACHERS.

BY W. S. B. MATTHEWS.

Ques.—I am a little uncertain about certain relating to technic, and would be greatly obliged would answer my questions through the "Question Answer" column of your journal.

1. Would you, if space allow, briefly state the principal parts of the Mason method of Touch and Technic?

2. My teacher does not teach this method, but with the stroke from the knuckle. According to article in your journal this touch tends to produce hard, stiff touch. Are there not many fine living who play according to this old way? stroke from the knuckle, not taught any more by progressive teachers?

3. Would you please describe the octave touch?

4. Is the proper way to play legato to hold while the other is being played, or should descend as the other ascends?

5. I have never been taught to use the entire playing, in chords and octaves, but have used entirely for that purpose. As I have frequently the arm touch should be taught before the full wrist touch, what shall I do? Is the arm and wrist used except in playing chords and octaves? If you will kindly answer these lengthy questions you will greatly oblige an anxious subscriber.

Ans.—It would be impossible to answer fully without putting in these pages the entire illustrations of Mason's "Touch and Technic" volumes.

1. Mason's system consists of a combination practice upon four kinds of passages: "T Exercises," "Scales," "Arpeggios," and "Octaves." Each of these subjects has a devoted to it. Do not be alarmed at the term for each one is only the size of an ordinary set studies. In the beginning of the first volume find a general explanation of the whole system the manner in which the different kinds of should be combined into a scheme of daily practice cannot reproduce that here.

Of these four kinds of exercise, the two first have relation primarily to touch, or the manner of obtaining tones from the piano, and quality according to the demands of the music part must be studied in connection with the and illustrations of position, etc.

2. Mason teaches all kinds of touches—expect pupil to employ always the kind of touch best the musical effect desired. It is not true that the finger touch from the knuckle joint; on the no teacher is more careful on this point. The where he differs from the usual methods namely, that he does not expect, in all cases of the finger to remain upon the precise point whereupon it first falls until the tone is ended certain effects permits it to be drawn off of hand. This touch when judiciously used is real, and produces effects which are not obtain any other way.

It is not true that any good artists now connect touch to the hammer-like motion of the finger point holding on the key wherever it first falls the better class of artists use many kinds according to the effect intended. The usual system of teaching exercises and to of undertaking to limit the pupil to the use of and expecting him after years of practice to blossom out into a good all-around player, interpreting the best kinds of music. This is absurd. For one kind of effect the finger used—hammer-like; for another, the finger toward the hand; for another the hand also part of the playing, strengthening the touch cases the arm from the shoulder is used with held almost rigidly, like a clamp adapted to chord. In short, there is no one way of keys which might not under some circumstances be necessary and commendable. The only as to whether these different touches should and if so in what order. Mason being an

GLEANNINGS, WITH COMMENTS.

Don't!—says a little booklet entitled "Musical Don'ts," published by Arrowsmith, of Bristol—because you prefer classical music, consider that all modern music is worthless. There is plenty of good drawing-room music to be found. It does not at all follow, because some persons indulge in a loud, arrogant, keep down the pedal style of performance, that the music itself is bad. Remember that classical music may be murdered as well as modern, and that bad playing is equally bad whether it is in Beethoven's "Moonlight Sonata," or in Wely's "Cloches du Monastere." This is as true as words can express it.—*London Musical Opinion*.

It also explains, to a great extent, the prevailing dislike for classical music. If classical music were commonly played with the understanding instead of with the pedal down and greatly exaggerated efforts, it would be more intelligible to the ordinary hearer and, therefore, make a better impression.

A LESSON FOR ENOBS.

The old subject of the treatment of artists in social life still crops up from time to time. We read in a contemporary: "To invite a musician to a meal, with the hope of getting a little music out of him, is the embodiment of penuriousness and meanness. Stephen Foster, on one occasion, was invited by his aunt to a supper, with the request to bring his flute along. He saw the party, stayed at home, but sent his flute. Gottschalk, when invited to dinner always asked whether he was expected to play or not. If he was expected to play he charged twenty-five dollars. Chopin is said to have been the guest of a rich shoe dealer. After dinner the rich host asked him to play. Chopin excused himself, saying that he had eaten little, but the sarcastic remark was quite wasted on the man of letters. "Oh! sit down and play something, just to show us how it is done," Chopin complied. Some time after he invited the shoe dealer to a party at his house, and, ordering in a cobbler's bench, requested him to sew a patch on a shoe "just to show how it was done." We do not find this story in Mr. Nisbet's biography, but it is decidedly *bona fide*.—*London Musical Times*.

A HINT TO MODERN COMPOSERS AND PLAINISTS.

We read in a contemporary: "Thalberg's piano and playing was as chaste and as objective as a chieftain Greek statue, and just as cold; but it was a miracle of polish and repose. We are latterly, perhaps, too much carried away by frantic exhibitions of force and fury. Rubinstein and his Russian roar are being unsuccessfully imitated by every callow and sucking virtuoso. The loss to art is great, the symmetry and sense of proportion are ruined by those furious explosions of pianism which pass for individuality, but which are mere technical brutalities." This is plain and healthy speaking, but let us not blame the modern pianist only. Modern music altogether has largely come to be an exhibition of force and fury, of explosions and brutalities, and the public will have it so. At the end of thirty reproful bars they begin to yawn.

AN INDICATION OF THE ORDINARY COMPREHENSION OF THE ART AND SCIENCE OF MUSIC.

In Mr. Justin McCarthy's novel "My Enemy's Daughter," one of his characters is made to say, "My dear madame, do you really suppose there is one note, one half-note, of this music that is not familiar to me as the letters of the alphabet?" Would so clever a man as the author of this work thus show his want of knowledge of any other art than music?

It may be interesting to those who are concerned in the adoption and retention of the title of Professor to know that at Monaco there is a *Professeur de Ronquette*, in Ostend there is a *Professeur de Santé pour les Chens et Chats Malades*, and even in Paris, there is a *Professeur de Writing, reading, and all things in general*.

The above clipping could be made the text for quite a long discourse on the subject of titles. Titles are many and diverse, but the popular "Professor" is easily in the lead. Knowledge and culture are certainly necessary to the successful musician. Not merely a knowledge of his own particular line of work, but a broad and comprehensive knowing, a power of thought capable of taking in other matters, an ability to see, understand, and intelligently discuss questions of the day. The mistake is too often made, however, of thinking the title, "professor," indicates such a condition of culture; puts a sort of cap-sheaf upon the standing of its holder. To such the above quotation will present

the matter in a new light. Don't allow yourself to be called "professor," unless your occupancy of a properly authorized position entitles you to it.

THERE is no more comic reading than the reports of Town Council meetings. Here is an example from Neath, where, it would seem, the liberality of Mrs. Gwyn has built a hall, in which the municipal authorities intend to place an organ. Scene: The Council in session. Letter read from Mr. J. S. Church, asking for the post of Organist. He is not an organist at present, but, if appointed, would take lessons. Moved that the application be referred to the Hall Committee. Amended proposed, by Mr. Trick, that Mr. Church be appointed at once, so that he might get tuition at once. The Mayor: "Mr. Church says that he is not an organist." Mr. Trick: "I press my motion, subject to approval of Mrs. Gwyn." Mayor: "I should be sorry to convey this to Mrs. Gwyn." Mr. Trick (in this name a misprint for Trick?): "Why?" Mayor: "Mr. Trick, shall I explain?" Mr. Trick: "Certainly." Mayor: "The builders have not been consulted yet, and the organ will take six or eight months to build. Mr. Church says he cannot play, and I say it would be wrong to select Mr. Church to-day." Mr. Trick (light having penetrated him): "I withdraw." We leave the story in its beautiful simplicity.

The following advertisement, taken from a leading South Wales journal, should be read in connection with a paragraph which appears elsewhere concerning the Neath Town Council:—

"Wanted a Pianist. One with a little knowledge of music preferred. Address," etc.

These two clippings from the *London Musical Times*, which are properly read in connection with each other, show that all the christianism is not confined to America. The inference as to the mental calibre of the Town Council, whose members so gravely discuss the appointment of an applicant under such conditions, as well as the standing of the musical profession which renders necessary such "want" advertisements, may readily be drawn by the reader. But as it is no uncommon matter to see a call for an organist or pianist to fill an exacting position at a salary of anywhere from £10 to £20 per year, we need not be surprised at such a state of affairs.

HENSEL'S TOUCH.—To speak of his wonderful touch, so as to convey an idea of what it was like to those who have never heard him—now, alas! will never hear him—is, I feel, a hopeless, an almost absurd, task; yet I shall try by one or two imperfect metaphors to give some idea of it, however faint and dim.

Hensel's suggested a bell—gave a peeling off—of every particle of fibrous or bumpy rind; the unravelling of a fine, inner, crystalline, and yet most sensitive and most vitally elastic pith. With this it suggested a dipping deep, deep down into a sea of tone, and bringing up thence a pearl of flawless beauty and purity; something, too, there was of the exhalation of an essence—so concentrated, so intense, that the whole being of the man seemed to have passed for the moment into his fingertips, from which the sound seemed to well out, just as some sweet yet pungent odor from the chalice of some rare flower.—*Bettina Walker*.

SEX AND MUSIC.—There is no room for the contention that, as compared with the boy, the girl has not had fair play—that opportunities for cultivating the art have in her case been few, in his case many. The reverse is the truth. If there is a branch of education in which girls have been schooled, to the neglect of every other, it is precisely that of music. It is among the primary subjects to which she is put, and among the very last she is allowed to leave off. Not one hour a day but many hours out of the twenty-four are consumed by her at the piano, to say nothing of other instruments. While singing lessons are usually given in supplement to these. It might have been thought that if practice gives perfection woman would have excelled her male counterpart not only as an executant, but as a composer. But what are the facts?

The repertory of music from the dawn of the art to the present day owes simply nothing to her. Considering the time she has spent over it, her failure to evolve new harmonies, or even new melodies, is one of the most extraordinary enigmas in the history of the fine arts. It has been remarked, but never explained, by her celebrated essay on "Music," and by such keen psychological analysts as Mr. G. H. Lewes in his "Life of Goethe": it is, indeed, a problem still awaiting solution.—*Lancet*.

COURTESY AMONG MUSICIANS.

BY J. HENRY ROBERTS,
OF Cleveland, Ohio.

The following suggestions are the outcome of some experiences, which the true musician no doubt finds to be unquestionably real. In offering this subject for remarks, it is with the purest intention of promoting a more congenial feeling in the professional fraternity, and lending encouragement to those persons who find it a comparatively easy task to meet their intimate friends in an open-minded manner, but a somewhat embarrassing attempt to place themselves before an assemblage; or, to disclose their true worth in the presence of master-musicians, without fear of egotistical display, or the opposite extreme—the want of self-confidence. One can, as a rule, best speak from one's own experience, as to the reception they have met with at the hands of distinguished people, in concert rooms, at receptions and in private and public intercourse of a general character.

Is it a question open for debate among sensible-minded musicians, as to whether the master minds cannot to a considerable degree, show, by a certain friendliness in their demeanor, that they appreciate the musical efforts of fellow-workers? Sound judgment would certainly prove that in every instance where a musician is shown the proper courtesy due to his rank and moral character, whether he be a competitor, or one striving to rise in the estimation of professional opinion, that is one of the principal avenues from which emanates progressive thought in musical art. Musicians, who have a tendency to show indifference for the welfare of others, but have by one means or another attained to the lofty heights of professional influence, might be reminded of the fact, that they at one time in their history sought the fellowship and esteem of musical superiors. Why, then, should they forget that others are wearing the same colors, and following in the same line of march, with every promise of reaching the goal on which they are now fortified.

It would hardly be expected that a musician should change his natural ways, so that it would be distasteful for him to be courteous beyond the requirements of any occasion, but one's disposition certainly should not become warped by fancied notions of self-importance. This outspoken line of thought would probably not meet the approbation of those musicians who may be so wrapped up in their own individuality that they fail to recognize the artistic worth of their professional neighbors; unless, it might be those who have compelled recognition by their many independence and scholarly qualities, which they have been more fortunate to make apparent, through their surrounding circumstances.

In viewing the purposes of professional people, we find it to be absolutely necessary for each member to look to his own "laurels" first, so far as pecuniary matters are involved; but, should we fail to notice the attention due to others, in their honorable efforts to reach the pinnacle of success? It has been said with truth and again, that "competition is the life of trade," but can it be truly said that cold-hearted intelligence weaves a thread of unity in professional circles? Suppose we take a brief astronomical view of people engaged in the musical calling. When the heavenly bodies are clearly perceptible by the eye at night, we behold the larger and smaller planets alike, as necessary to form a complete panoramic picture; although it does not as a rule follow, that the largest and most brilliant orb in appearance, is in reality the greatest in point of magnitude, and importance. Upon the wave of popularity floats many a craft which would undoubtedly shiver to pieces if encountered by a heavy gale. In other words: Some so-called master minds would surely collapse into inter oblivion, if searched by the keen judgment of a genuine connoisseur.

These thoughts are produced from the belief that the essential qualities of an eminent composer, virtuoso or teacher, does not alone consist in his "find" of musical knowledge, but that his judgment should be disciplined by professional courtesy and a modest bearing.

A NEGLECTED SUBJECT.

[This article is compiled from the book, "The Musical Professions," by Henry Fisher, published by John Curwen & Sons, London. It is made up from answers to the question, "Do you teach the systematic teaching of musical forms along with the From among the many answers we select these—Eus Eus]

"I do, decidedly. The pupil's intelligence, comprehension, memory, and sympathy with the poser all gain by this practice." "I cannot over-qualified teacher doing otherwise." "I should rate a systematic analysis of all the art elements contained in the piece of music, and the form of it. I regard it as much more important than the technical harmony, so-called." "I cannot see how much approached without the utmost observation of the feel very strongly on this. You cannot teach it of it. The danger in teaching too little, certainly enhances the interest to a pupil when the piece is explained, therefore anything and everything to a musician." "Most assuredly form is taught. The pupil, instead of being told to such a page, or part of a page, should, in the rondo, for instance, first be told to learn the and play it as it re-appears here and there, then another lesson the episode number one, etc., have found it useful in the case of young pupils, best words to accompany the subject and other of the movement, the words being of the same as the music, and of similar rhythm." "No deny that such a plan of practice is likely to develop the pupil's intelligence, and so to increase his appreciation of classic music."

A few of the answers were given with qualifications: "If the pupil is a clever one yes; but, of course, no." "According to the discretion of the it would be thrown away in some cases." "I interest in the piece. Of course, the pupil fairly intelligent, or it will only disturb him." "I do not conceive any one not noticing form, either in the work." "The teacher should, in every develop whatever latent artistic feeling may be by the pupil, and allow no apparent obvious direction to deter him from using his utmost energy."

THE MANY-SIDED MUSICIAN.

BY LEO OKHMEIER.

To be a many-sided musician is not only an but a necessity in this progressive age of ours, the slowly-plodding stage-coach had to make a swift-running engine, so the lay [know enough who simply played his horn or oboe, and study, had to leave the battle-field to the wide-awake musician of the present day, who equipped for the combat.

By a many-sided musician, we do not mean can play all instruments, from the violin to the or cymbals, but, perhaps, such an easy (?) as the piano or organ, thrown in, and whose may be summed up in the one word, "noise" it, for such a display of versatility is not only to the musician himself, but also, and in a degree, to the community in which he lives. Is the many-sided musician, who has thoroughly and conscientiously mastered one branch the mastery of an instrument, including of harmony and theory, the art of composition musical literary; who has, in addition, a general pertaining to the various branches of life in order to express himself intelligently on topics to his co-workers in the vineyard, above all, still striving for higher ideals, his lot in his art, and a higher aim in life.

Specialists are wanted everywhere: in music as in any other profession, for life is too ab great in more than one thing, and any divine art requires most exhaustive study.

STAMMERING PLAYERS.

ONE of the most annoying and fatal of bad habits is sometimes found in pupils who are otherwise satisfactory students; this is commonly a stammering and starting especially so in beginning of a difficult passage, and perhaps more frequently in scale and arpeggio playing. The remedy for clear playing is clear thinking and a determination on the part of the pupil to make but one effort and leave the result, whether good or bad, instantly passing on to the next passages.

No habit can be overcome without, first, a desire for correctness; second, a determined will to overcome; and lastly, the careful application of the best plans for conquering the habit. Let a piece be well played in all particulars but that of stammering, and it is a complete failure. Stammering in playing is ruinous to artistic efforts. Any pupil suffering from this habit should be made to realize how all of his efforts are proving worse than worthless, and a waste of time, effort, and money.

One may have great talent and fine mental abilities, in fact, everything that goes toward making life a success, yet lacking a determined will, success is never achieved. In fact, a determined will may be likened to the steam that sets the machinery in motion. A will that cannot be conquered, coupled with good common sense, especially if combined with genius, can achieve the aims of the highest ambition. It was told of a celebrated General that he never knew when he was defeated, and by and by he could not be defeated. If some of this spirit could be infused into the ordinary work of the pupil, it would lead him to a realization of his hopes.

Teachers too often neglect the cultivation of will-force, when without will power and an inflexible determination all other qualities are but worthless lumber. A determined effort is useless unless endeavor is correctly applied. The following anecdote of Stothard, the well-known English painter, points this moral: Stothard was showing some early drawings from the antique, made while he was a student of the Academy. They were begun and finished with pen and ink only, and Leslie remarked that "they looked like bead and stone engravings."

"I adopted this plan," replied Stothard, "because as I could not alter a line, it obliged me to think before I touched the paper."

The principal step toward correct effort is to have a clear mental image or impression of what is to be done. If a pupil is disposed to stammer at a passage, he should stop and read it through mentally, and possibly playing it, going very slowly. He must read to take in the details of what is before him as well as its generalities. He must not only see a chord, but see exactly of what letters it is composed. Accidentals are too often only casually noticed, but he must see precisely what letters are affected by them. One common cause for stammering is poor fingering, and wherever there are runs their correct fingering must be decided upon and written in at once. In fact, there is no more common cause for hesitancy, stumbling and breaking in the performance of a piece than in an incorrect and unsettled fingering. A recent writer puts this subject in terse form, as follows:

"Before you can think you must have something definite to think about. You must get something into your head before you can get anything out."

The best method of correcting bad habits is to make it the sole business of the pupil for a few lessons; this is to improve him with respect to moment importance. And from the fact that young minds cannot successfully do many things at a time, the time to conquer the bad habit is at once, for as Charles Kingsley wisely says, "Every duty which is hidden to wait returns with several fresh duties at its back."

Emerson says: "What we seek we shall find, what we flee from we shall lose." This is a truth which should be impressed upon the minds of all pupils. Too often they see nothing but the notes, which results in mechanical, but expressionless playing. They ought to see what the notes express, as well as be enabled to enable them to play with intelligence and effectively. Students should be taught an observance of the smaller details of notation; the slurs, dynamic marks, staccato dots, accents, etc., and give a tasteful reproduction of them in their performing.

PUBLISHER'S NOTES.

We promised, in the last issue of THE ETUDE, to have ready for delivery four Bach's Fugues, edited by Bernhard Boeckmann, but, owing to cholera, freight is liable to fumigation; the sulphur fumes would entirely discolor the paper. We have therefore requested that they be held for shipment until the embargo of quarantine is lifted. We regret, however, in the meantime, mention that there are four fugues already published according to Mr. Boeckmann's ideas of printing the themes in different colors; these we will cheerfully send to any of our patrons who may desire them.

We have had manufactured for us a large number of "Binders" for THE ETUDE, the best of the latest design. They are both durable and neat. All wishing to preserve the volumes of THE ETUDE will find this new file a very great convenience. We will send them, postpaid, for \$1.

We have in press a very important "Method for the Piano," by Charles W. London. The method is on the same basis as his "Organ Method," which has proved to be a great success. The "Piano Method" is by an eminently practical teacher, and is especially designed for the popular taste. While it contains all the latest ideas on piano playing, it is adapted for pupils of moderate capacity; as teachers know, the undeveloped, musically, is legion, and this work appeals to this class, while gently drawing them higher. The work will be about 120 pages, full sheet-music size, and will be bound in boards with cloth back. The price of the work, to those who send cash in advance, will be merely nominal. Every practical teacher should send for a copy while it is yet in press and can be obtained for less than paper and printing. To any one sending us fifty cents in advance of publication, we will send this book, when out, postpaid. In ordering, please write the name very plainly, and if your address is to be changed, please give us your future address. Write your order for the special offer on a separate slip of paper from the rest of your letter. There will be many hundreds of this work sold before publication, and we desire to have as few mistakes as possible, and request our patrons to assist us in this by writing their orders on separate slips. Remember, this offer is for a very short time only, as the book is almost complete.

"Graded Course of Piano Studies," by W. S. B. Mathews, when complete, will be in ten grades, four of these are now on the market. They have met with phenomenal success. For a number of years teachers have been using Czerny, Kohler, Bertini, etc., with an indefinite wandering through all studies for pianoforte, feeling all the while that the truth lies with all of them to a certain extent. Mr. Mathews has gleaned the truth out of each one, and has made, perhaps, the most perfect volumes of piano studies that has ever yet been published. They meet the wants of a large class of teachers who need guidance in the selection of piano studies. The studies are generally short and inclined to be melodic. This work is destined to take the place of all other piano studies.

The success of "Melody Playing," by Hamilton C. Macdougall, has warranted Mr. Macdougall undertaking to issue Vol. II. The MS. is completed and now in the hands of the engraver. We will give a list of some of the pieces that will appear in this volume; they are all of an unusually meritorious character. The whole range of musical literature has been examined, to get the very cream of short, pleasing, and instructive pieces of a folk character. Here is the list—

Mold Song, Volkmann; Swiss Idyll, Behr; German Song, Tschakowsky; Festive Dance, Gurtil; Violet, Behr; Romance, Rummel; Ahnada, Lancia; Christmas Pastoral, Macdougall; Cradle Song, N. v. Wilms; The Song, Schwab; The Song, Schwab; The Song, Schwab; Little Love Song, Ehm.

A glance at this will convince any teacher that something fine can be expected from Vol. II. In accordance

with our usual custom, we will send this volume at a nominal price to those who will favor us with their orders in advance of publication. Therefore, to every one sending us twenty-five cents we will forward the volume when issued, postpaid, but cash must accompany every order, whether the party has an account with us or not. This special offer will be in force only a short time.

We have recently issued two new works in the line of pianoforte studies: one is L. H. Sherwood's "Ecole de la Facilité," the other, "Twelve Preludes," by Theo. Moelling. Both these works are taking the front rank among the educational means of piano playing. The Sherwood Preludes are pleasing and well written. The Moelling Preludes are designed as an introduction to Bach. They are all the canons and contrapuntal studies, and are less serious than Bach, and will fit the pupil for the understanding of the more serious and classical.

We have order blanks for music teachers sending to us for music which we shall be pleased to forward to any of our patrons desiring them. The envelopes, with our address on them, will go with them. This will facilitate letter writing to a great extent.

In teaching this year teachers should not forget the two Concert Albums we have recently published, and the Thirty Selected Studies of Heller, our new and recommended edition of Selected Mendelssohn's "Songs without Words." These works should be used by teachers as much as possible, as they cannot be excelled.

TESTIMONIALS.

The copy of "Short Openings Anthems" by E. B. Story, received. I like the books of the collection very much and wish you would straightway send six copies of the book so that we may give some of the pieces a trial.

Yours truly,

This work of Dr. Mason's is beyond comparison with any other work on Piano Technique that has yet appeared, and is not only a remarkable, but a most invaluable contribution to pianoforte literature.

WILLIAM L. MATTHEWS.

The "Mathews Standard Course of Piano Studies," with its valuable suggestions as to suitable pieces, will be a relief and joy to tired teachers who heretofore have been obliged to spend much of their rest time reading over new music for their classes.

MRS. M. K. BRANHAM.

Your edition of Mendelssohn's "Songs Without Words" is every way very desirable. Well selected and annotated, carefully printed, good paper and type, and low price, all combine to make it by far the best edition I have ever seen.

Yours truly,

Enclosed please find check for bill of June 7th. At the same time let me express my high appreciation of your admirable edition of Mendelssohn's "Songs Without Words."

The number of "Mathews' Graded Course of Piano Studies" examined. The pleasure of teaching rises into fascination with such material as this available. Surely nothing superior has appeared. I shall use the entire course with the incomparable Touch and Technique series. American musicians owe gratitude unmeasured to our two great educators, Mason and Mathews— you also, Mr. Presser, as publisher of that indispensable help—THE ETUDE—and of innumerable works of value.

MARY ESTY THOMSON.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

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